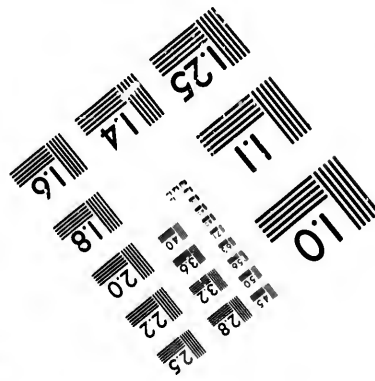
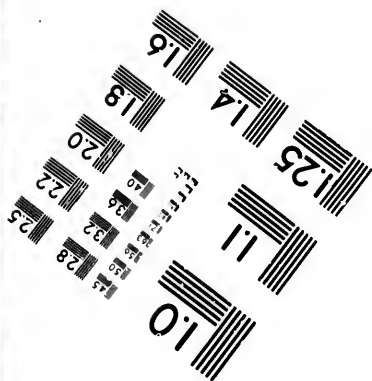
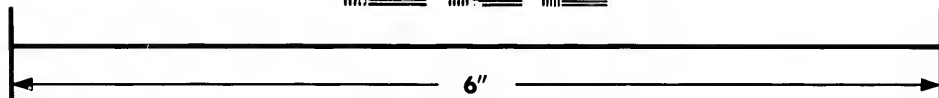
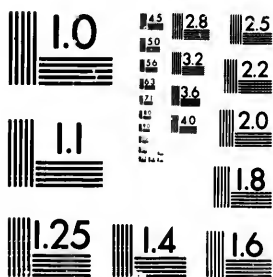


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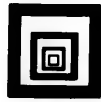
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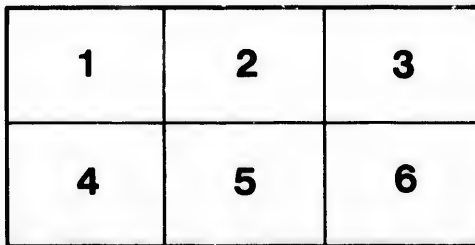
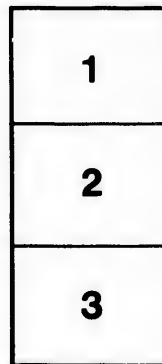
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TORONTO PHILHARMONIC SOCIETY.

MUSIC HALL,

Wednesday and Thursday Evenings, April 29th & 30th, 1874.

ELIJAH;

AN ORATORIO.

THE ENGLISH VERSION BY W. BARTHOLOMEW.

THE MUSIC COMPOSED BY

DR. FELIX MENDELSSOHN BARTHOLDY.

First Performance of this Work in Canada.

CONDUCTOR, - - - - MR. TORRINGTON.

PRINCIPAL VOCALISTS.

SOPRANO:

MISS HILLARY.

CONTRALTO:

MISS CORLETT.

TENOR:

MR. McMICHAEL.

BASS:

MR. MURRAY SCOTT.

THE BAND AND CHORUS

Will be composed of Members of the PHILHARMONIC SOCIETY, numbering

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Doors open at 7; Concert to commence at 8 o'clock, prompt. Carriages may be ordered for 10 p.m.

N.B.—It is particularly requested that those who have arranged to attend will be in their respective places at least Five Minutes before Eight o'clock, in order to prevent interruption after the Oratorio has commenced.

The Steinway Grand Piano used on this occasion is from the Warerooms of Messrs. Nordheimers.

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ELIJAH.

The Author of this English version has endeavored to render it as nearly in accordance with the Scriptural Texts as the Music to which it is adapted will admit; the references generally are therefore to be considered simply as authorities.

PART THE FIRST.

RECITATIVE (a).—MR. SCOTT.

ELIJAH.—As God the Lord of Israel liveth, before whom I stand, there shall not be dew nor rain these years, but according to my word.

1 Kings xvii. 1.

OVERTURE.

1. CHORUS (b).

THE PEOPLE.—Help, Lord! wilt Thou quite destroy us?

The harvest now is over, the summer days are gone, and yet no power cometh to help us! Will then the Lord be no more God in Zion?

Jer. viii. 20.

(a) Mendelssohn displays a thorough appreciation of the dramatic events to be described, by commencing his great Oratorio, not with the orthodox Overture, but with a startling Recitative, which gives the key to the incidents embraced in the Work.

The Overture follows—*D Minor—Moderato ma poco a poco piu agitato, 4-4*—one of the Composer's greatest instrumental Compositions—powerfully suggestive of the long-continued drought—the parched earth—the failing vegetation and ultimate famine.

Mendelssohn has been one of the greatest exponents, in modern days, of Bach's style, and this subject may have been suggested by the opening of Bach's *E Minor* fugue for the Organ, to which, in structure, it bears a close resemblance.

(b) By skillful preparation in the last few bars, the Overture leads directly into this movement *D Minor—Andante lento, 4-4*—in which, after thrilling exclamatory phrases by full Chorus, the Tenor introduces an exquisite subject on the words, "The harvest now is over," &c., afterwards wrought up with increasing intensity into passages of impassioned declamation, in the midst of which Chorus and Orchestra suddenly subside into *pp* on the words, "Will then the Lord be no more God in Zion?"

The succeeding Choral Recitative is a striking illustration of the dramatic use Mendelssohn sometimes made of the Chorus. Indications of Choral Recitative may be found in the works of earlier writers, as, for example, at the close of the Chorus in *Israel in Egypt*, "He sent a thick darkness;" but it was left for him to develop a field so rich in dramatic effects.

In the Duet and Chorus following, the melody is remarkably expressive, sustained by a delicate accompaniment, enriched by passages of great beauty for the Winds.

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CHORAL RECITATIVE.

The deeps afford no water; and the rivers are exhausted! The suckling's tongue now cleaveth for thirst to his mouth; the infant children ask for bread, and there is no one breaketh it to feed them!

Lament. iv. 4.

2. DUET—Miss HILLARY and Miss CORLETT, with CHORUS.

THE PEOPLE.—Lord! bow Thine ear to our prayer.

DUET.—Zion spreadeth her hands for aid; and there is neither help nor comfort.

Lament i. 17.

3. RECITATIVE (c).—Mr. McMICHAEL.

OBADIAH.—Ye people, rend your hearts, and not your garments, for your transgressions; even as Elijah hath sealed the heavens through the word of God. I therefore say to ye, Forsake your idols, return to God: for He is slow to anger, and merciful, and kind, and gracious, and repenteth Him of the evil.

Jeel ii. 12, 13.

4. ARIA.—Mr. McMICHAEL.

OBADIAH.—“If ye call your hearts ye truly seek me, ye shall ever surely find me.” Thus saith our God.

Oh! that I knew where I might find Him, that I might even come before His presence.

Deut. iv. 29, Job xxiii. 3.

5. CHORUS (d).

THE PEOPLE.—Yet doth the Lord see it not; He mocketh at us; His curse has fallen down upon us; His wrath will pursue us, till He destroy us!

For He, the Lord our God, He is a jealous God; and He visiteth all the fathers' sins on the children to the third and the fourth generation of them that hate Him.

(c) The short Recitative leads into an Air—*E Flat Major—Andante con moto*, $\frac{3}{4}$ —in which the Divine promise of pardon is proclaimed in accents of touching beauty, with felicity peculiar to Mendelssohn.

(d) In this movement the state of the popular feeling is portrayed with vast appreciation and power as evidenced by the despairing outburst with which the Chorus opens. After the phrase, “He mocketh at us,” the excitement increases—the words, “His curse is fallen down upon us,” are declaimed with appalling force, and as each part in succession takes up the subject, the mind receives an overwhelming impression of the intensity of human passion.

The Chorus then comes to an abrupt pause—a change in the tempo to *Grave* introduces passages of wonderful grandeur and solemnity, commencing, “For He the Lord our God.” Fear in the minds of the people is subdued by returning faith—a modification of feeling strikingly developed as the music progresses into the Key of *C Major*, on the words, “His mercies on thousands fall,” the effect of which is to lighten up the picture like a blaze of sunshine from behind a cloud.

His mercies on thousands fall—fall on all them that love Him and keep His commandments.

Duet. xxviii. 22; Exod. xx. 5, 6.

6. RECITATIVE (e).—Miss ADA CORLETT.

AN ANGEL.—Elijah! get thee hence; depart, and turn thee eastward; thither hide thee by Cherith's brook. There shalt thou drink its waters; and the Lord thy God hath commanded the ravens to feed thee there: so do according unto His word.

1 Kings xvii. 3.

7. DOUBLE QUARTETT.

Misses CATHRON, SCOTT, CORLETT, ADA CORLETT.

Messrs. McMICHAEL, BILTON, WARRINGTON, JONES.

ANGELS.—For He shall give His angels charge over thee; that they shall protect thee in all the ways thou goest; that their hands shall uphold and guide thee, lest thou dash thy foot against a stone.

Ps. xci. 11, 12.

RECITATIVE (f).—Miss CORLETT.

AN ANGEL.—Now Cherith's brook is dried up; Elijah, arise and depart: and get thee to Zarepath; thither abide: for the Lord hath commanded a widow woman there to sustain thee. And the barrel of meal shall not waste, neither shall the cruise of oil fail until the day that the Lord sendeth rain upon the earth.

1 Kings xvii. 7, 9, 14.

8. RECITATIVE—AIRS—DUET.

Miss HILLARY and Mr. SCOTT.

THE WIDOW.—What have I do with thee, O man of God? art thou come to me to call my sin unto remembrance?—to slay my son art thou come hither? Help me, man of God, my son is sick and his sickness is so sore that there is no breath left in him! I go mourning all the day long; I lie down and weep at night. See mine affliction. Be thou the orphan's helper.

ELIJAH—Give me thy son. Turn unto her, O Lord my God; O turn, in mercy help this widow's son! For thou art gracious and full of compassion, and plenteous

(e) After a short Recitative, the Double Quartett—*G Major—Allegro non troppo*, 4-4—arrests attention by the richness of the eight-part harmony, and the sparkling flow of its glorious melody.

(f) This Recitative forms the connecting link to one of those wonderfully vigorous dramatic scenes, in the conception of which Mendelssohn shone pre eminent. In the dialogue between the Widow and the Prophet, every change in sentiment receives an appropriate musical expression—the melody sung by the Widow is full of pathos, supported by an accompaniment in which the Solo for Oboe forms a striking feature—the response by Elijah is immediate, and the exclamations of the widow, as the excitement of the scene increases, are delivered in tones of the most impassioned musical declamation.

By the introduction of the Chorus—*G Major—Allegro moderato*, 4-4—we have a personified reflection on the action, in the manner of the ancient Greek Chorus. The movement is one of the most graceful and melodious in the work, and a new phrase on the words, "Through darkness riseth light," leads to a climax of imposing dignity.

in mercy and truth. Lord my God, let the spirit of this child return, that he again may live!

THE WIDOW—Wilt thou show wonders to the dead? there is no breath in him. Shall the dead arise and praise thee!

ELIJAH—Lord my God, let the spirit of this child return, that he again may live!

THE WIDOW—The Lord hath heard thy prayer, the soul of my son reviveth!

ELIJAH—Now, behold thy son liveth!

THE WIDOW—Now by this I know that thou art a man of God, and that His word in thy mouth is the truth. What shall I render to the Lord, for all his benefits to me.

DUET—Thou shalt love the Lord thy God with all thine heart, and with all thy soul, and with all thy might. O blessed are they who fear Him!

1 Kings xvii, 17, 18, 21, 24; Job x. 15; Ps. xxxviii. 6; vi 7; x. 14; lxxxvi. 13, 16; Ps. lxxxviii. 10; cxxviii. 1.

9. CHORUS.

Blessed are the men who fear Him: they ever walk in the ways of peace. Through darkness riseth light to the upright. He is gracious, compassionate; He is righteous.

Ps. cxxviii. 1; cxii. 1, 4.

10. RECITATIVES (g).—Mr. SCOTT and Mr. McMICHAEL, with CHORUS.

ELIJAH—As God, the Lord of Sabaoth liveth, before whom I stand, three years this day fulfilled, I will show myself unto Ahab: and the Lord will then send rain again upon the earth.

AHAB—Art thou Elijah, he that troubleth Israel?

THE PEOPLE—Thou art Elijah, he that troubleth Israel!

ELIJAH—I never troubled Israel's peace: it is thou, Ahab, and all thy father's house. Ye have forsaken God's commands; and thou hast followed Baalim!

Now send and gather to me the whole of Israel unto Mount Carmel; there summon the prophets of Baal, and also the prophets of the groves, who are feasted at Jezebel's table. Then we shall see whose God is the Lord.

THE PEOPLE—And then we shall see whose God is God the Lord.

ELIJAH—Rise, then, ye priests of Baal: select and slay a bullock, and put no

(g) The musical treatment of the miraculous incidents terminating on Mount Carmel may be justly described as one of the most triumphant efforts of Mendelssohn's genius.

The first Recitative reminds us of the opening of the work, with the phrases of which it is almost identical—a short Symphony—*C Minor—Allegro Vivace*, 4-4—introduces an exciting dialogue between Ahab, the Prophet, and the People, and the responses of the latter are peculiarly effective.

fire under it : uplift your voices, and call the God ye worship ; and I then will call on the Lord Jehovah : and the God who by fire shall answer, let Him be God.

THE PEOPLE.—Yea : and the God who by fire shall answer, let Him be God.

ELIJAH.—Call first upon your God : your numbers are many : I, even I only, remain—**one** prophet of the Lord ! Invoke your forest-gods and mountain-deities !

1 Kings xvii. 17 : xviii. 1, 15, 18, 19, 23-5.

11. DOUBLE CHORUS (*b*).

PRIESTS OF BAAL.—Baal, we cry to thee ; hear and answer us ! Heed the sacrifice we offer !

Hear us, **Baal** ; hear, mighty god ! Baal, O answer us ! Baal, let thy flames fall and extirpate the foe ! O hear us, Baal.

12. RECITATIVE.—Mr. SCOTT.

ELIJAH.—Call him louder ; for he is a god ; he talketh ; or he is pursuing ; or he is in a journey ; or peradventure he sleepeth ; so awaken him : call him louder.

CHORUS.

PRIESTS OF BAAL.—Hear our cry, O Baal ! now arise ! wherefore slumber ?

13. RECITATIVE.—Mr. SCOTT.

ELIJAH.—Call him louder ! he heareth not. With knives and lancets cut yourselves after your manner ; leap upon the altar ye have made : call him, and prophesy ! Not a voice will answer you ; none will listen, none heed you.

CHORUS.

PRIESTS OF BAAL.—Baal ! hear and answer, Baal ! Mark how the scorner derideth us ! Hear and answer !

1 Kings xviii. 1, 15, 17, 18, 19, 23-29.

(*b*) In the first Chorus—commencing with eight parts—the invocation to Baal commences in majestic strains. The subject is repeated by Soprano and Alto—and an alternate response by male and female voices is continued till both unite in passages of close imitation. The peculiarity of the accompaniment, which is scored for *Brasses*, with Tenor and Bass, and *Wood*, with Soprano and Alto, invests this part of the movement with an extraordinary character. A change of tempo to $\frac{3}{4}$ afterwards introduces a new subject, developed at considerable length, the voice parts principally in unison, and an arpeggio accompaniment for Strings.

The bitterly ironical interruption by Elijah provokes an impetuous resumption of the invocation—*F Sharp Minor—Allegro*, 4-4—with a striking accompaniment, chiefly for Winds.

Yet another taunt from the Prophet, and the Baal Priests make a last appeal in furious accents *Presto* 6-8—with a marvellous figure in the stringed accompaniment, betraying intense agitation, and the dramatic effect is heightened by silent bars at the close of the movement, so expressive of the eager suspense with which an answer is expected.

The admirable fitness of the antiphonal style in which the voice parts are written is a remarkable feature in this series of Choruses.

14. RECITATIVE AND ARIA (i).—Mr. SCOTT.

ELIJAH.—Draw near, all ye people: come to me!

Lord God of Abraham, Isaac and Israel! this day let it be known that Thou art God; and I am Thy servant! O show to all this people that I have done these things according to Thy word! O hear me, Lord, and answer me; and show this people that Thou art Lord God, and let their hearts again be turned!

1 Kings xviii. 30, 36, 37.

15. QUARTETT. (j)

Miss HILLARY, Miss ALICE COPLETT, Mr. McMICHAEL, and Mr. M. SCOTT.

ANGELS.—Cast thy burden upon the Lord, and He shall sustain thee. He never will suffer the righteous to fall. He is at thy right hand.

Thy mercy, Lord, is great: and far above the heavens. Let none be made ashamed that wait upon Thee.

Ps. lv. 22; xvi. 8; cviii. 5; xxv. 3.

16. RECITATIVE (k).—Mr. SCOTT.

ELIJAH.—O Thou, who makest thine angels Spirits; Thou whose ministers are flaming fires: let them now descend!

Ps. civ. 4.

CHORUS.

THE PEOPLE.—The fire descends from heaven; the flames consume his offering! Before Him upon your faces fall.

(i) The triumph of Elijah, as the Divine representative, now approaches, and the music undergoes a highly suggestive change.

A few bars of Recitative lead in the air—*E Flat Major, Adagio*, 4-4—solemn and prayerful, and rendered more impressive by contrast with the fierce petitions of the idolaters. The vocal subject is disclosed by Flute and Viola in the opening symphony, and in the middle of the Air, after a rapid and skilful modulation into *D Flat*, the first phrase is repeated with striking effect.—The accompaniment throughout is of rich and varied harmony.

(j) This Quartett—*E Flat Major*, 4-4—one of the most remarkable features of the Oratorio is almost unaccompanied, and hence, after the profusion of instrumentation which has hitherto characterized the Work, rendered more impressive.—The appearance of the opening melody of the Prophet's Prayer, in the last phrase of the accompaniment, displays a fineness of perception which merits special remark. The Quartett is an adaptation of an old German Chorale, "O Gott, du frommer Gott," published in 1648. Its introduction here is therefore a tribute to the worth of the old Psalm Tunes—an acknowledgment to be found likewise in the greatest works of Bach, and indeed of all great Composers.

(k) The Prophet calls for the answer by Fire, and the effect, instantly seen, is described in the Chorus—*E Minor, Allegro con fuoco*, 4-4—one of those grand descriptive movements in the conception of which Mendelssohn, next to Handel, excelled. Tenor and Bass open on the chord of the Dominant Seventh, and Soprano and Alto repeat the phrase, which vividly depicts the amazement of the assembled spectators. After a rapid modulation into *F Major*, the Chorus is left, unaccompanied, to utter, in awe-inspiring accents, the words, "Upon your faces fall!" and then, as in most situations of the kind, Mendelssohn finds expression for devotional feeling in a movement resembling the Chorale in simplicity of structure and measured rhythm.—The dramatic action terminates in a short Recitative and Chorus in *mison*, both enunciated with characteristic force.

The Lord is God : O Israel hear ! Our God is one Lord : and we will have no other gods before the Lord !

1 Kings xviii. 39, 30.

RECITATIVE—Mr. SCOTT.

ELIJAH.—Take all the prophets of Baal ; and let not one of them escape you : bring them down to Kishon's brook ; and there let them be slain.

1 King xviii. 40.

CHORUS:

THE PEOPLE.—Take all the prophets of Baal ; and let not one of them escape us ; bring all and slay them !

17. ARIA (l)—Mr. SCOTT.

ELIJAH.—Is not His word like a fire : and like a hammer that breaketh the rock in pieces ?

For God is angry with the wicked every day : and if the wicked turn not, the Lord will whet His sword ; and He hath bent his bow, and made it ready.

Jer. xxiii. 29 ; Ps. vii. 11, 12.

18. ARIOSO (m).—MISS ADA CORLETT.

Woe unto them who forsake Him ! destruction shall fall upon them, for they have transgressed against Him. Though they are by Him redeemed ; yet they have spoken falsely against him. Even from Him have they fled.

Hosea vii. 13.

19. RECITATIVES AND AIR (n) Mr. McMICHAEL, Mr. SCOTT,
with CHORUS.

OBADIAH.—O man of God, help thy people ! Among the idols of the Gentiles are

(l) In the Air—*A Minor, Allegro con fuoco*, 4-4—the development of the subject is in a style not attempted in any other part of the Work.—The accompaniment is highly picturesque, and illustrative of the ideas embraced in the text. The Air is similar in structure to the great model in the *Messiah*, "For he is like a reiner's fire," and though Mendelssohn's success is undoubted, it must be admitted that the result is not equal to the treatment of the kindred subject by Handel.

(m) In this Air—*E Minor, lento*, 2-4—the composer introduces a reflection on the action which precedes—in this instance by a single person—possibly an Israelite who had not "bowed unto Baal." The music is characterized by intense expression, both in the voice-part and accompaniment.

(n) A short Recitative, by Obadiah, prefaces the concluding scene in a memorable chain of incidents.

The intercessory prayer of Elijah—*A Flat Major, Andante Sottenuo*, 4-4—in appropriate strains of triumph, terminates in a melody of heavenly beauty, reiterated with extraordinary felicity, by the Chorus, "Open the heavens and send us relief ! Help, help thy servant now. O Lord." It is impossible to describe, in words, the musical treatment of the succeeding parts of the number, and the marvellous accompaniments. Particular attention may, however, be called to the grandeur of the passages commencing with the discovery of the "little cloud"—the accompaniment beginning *pp e tremolo* on the Violins with a sustained note for the Winds,—and a *crescendo* which marks the gradual rise of the tempest. The Chorus afterwards enters with great effect on the Dominant of *E Minor*, and a series of masterly modulations leads to a grand climax on *E Flat Major*.

there any that can command the rain, or cause the heavens to give their showers? The Lord our God alone can do these things.

ELIJAH.—O Lord, thou hast overthrown thine enemies and destroyed them. Look down on us from heaven, O Lord; regard the distress of thy people: open the heavens and send us relief; help, help thy servant now, O God!

THE PEOPLE.—Open the heavens and send us relief: help, help thy servant now, O God!

ELIJAH.—Go up now, child, and look toward the sea. Hath my prayer been heard by the Lord?

THE YOUTH.—There is nothing. The heavens are as brass above me.

ELIJAH.—When the heavens are closed up because they have sinned against Thee: yet if they pray and confess Thy name, and turn from their sin when Thou dost afflict them; then hear from heaven, and forgive the sin! Help, send Thy people help, O God!

THE PEOPLE.—Then hear, from heaven, and forgive the sin! Help, send Thy servant help, O God!

ELIJAH.—Go up again, and still look toward the sea.

THE YOUTH.—There is nothing. The earth is as iron under me.

ELIJAH.—Hearest thou no sound of rain?—seest thou nothing arise from the deep?

THE YOUTH.—There is nothing.

ELIJAH.—Have respect to the prayer of Thy servant, O Lord my God! Unto Thee will I cry, Lord, my rock; be not silent to me; and Thy great mercies remember, Lord!

YOUTH.—Behold, a little cloud ariseth now from the waters; it is like a man's hand! The heavens are black with clouds and with wind: the storm rusheth louder and louder.

THE PEOPLE.—Thanks be to God for all His mercies.

A short recitative by the Prophet introduces the concluding Chorus. The theme with which it opens is taken up by full Chorus and Orchestra for thirteen bars, when a rushing and impetuous figure for Strings in *unison*, is introduced *ff*, the voices declaiming on the words, "The waters gather, they rush along." The combined effect of Chorus and Orchestra now becomes sublimely picturesque, the declamation of the voices and the furious accompaniment being in the highest language of descriptive Music. A modulation into the relative *Minor* prepares for the following magnificent passage, "But the Lord is above them, and Almighty," in which the wonderful suspensions, and their final resolution on *D Flat Major*, is overwhelmingly effective—the phrase is repeated in *D Flat*, and again in *D Natural*, acquiring, by repetition, an accession of grandeur. The climax is heralded by a rushing passage for Violins alone, when the Chorus enters in *unison*, *ff*, with the opening subject, and in a few bars leads to a magnificent close.

The vivid representation, in this closing movement, of the delirium of joy manifested by the multitude, and the impetuosity of the storm which gave it birth, is unsurpassed in Music.

ELIJAH.—Thanks be to God, for He is gracious, and His mercy endureth for evermore.

Jer. xvi. 22 ; 2 Chron. vi. 19, 26, 27 ; Deut. xvii. 23 ; Ps. xxviii. 1 ; evi. 1 ; 1 Kings xviii. 43, 45.

20. CHORUS.

THE PEOPLE.—Thanks be to God! He laveth the thirsty land! The waters gather; they rush along: they are lifting their voices!

The stormy billows are high; their fury is mighty: But the Lord is above them, and Almighty.

Ps. xciii. 3, 4.

PART THE SECOND.

21. ARIA (o).—Miss HILLARY.

Hear, ye, Israel: hear what the Lord speaketh:—"Oh hadst thou heeded my commandments?"

Who hath believed our report; to whom is the arm of the Lord revealed?

Thus saith the Lord, the Redeemer of Israel, and his Holy One, to him oppressed by tyrants: thus saith the Lord:—

I am He that comforteth: be not afraid, for I am thy God, I will strengthen thee. Say, who art thou, that thou art afraid of a man that shall die; and forgettest the Lord thy Maker, who hath stretched forth the heavens, and laid the earth's foundations? Be not afraid, for I, thy God, will strengthen thee.

Isa. xlviii. 1, 18; liii. 1; xlix. 7; xli. 10; li. 12, 13.

22. CHORUS.

Be not afraid, saith God the Lord. Be not afraid! thy help is near. God, the Lord thy God, saith unto thee. Be not afraid!

Though thousands languish and fall beside thee, and tens of thousands around thee perish; yet still it shall not come nigh thee.

Isa. xli. 10; Ps. xci. 7.

23. RECITATIVES (p). Mr. SCOTT and Miss CORLETT, with CHORUS.

ELIJAH.—The Lord hath exalted thee from among the people; and over his peo-

(o) This touching and plaintive Air—*B Minor, Adagio* 2—with its peculiarly syncopated figure in the accompaniment for Strings, is perhaps the most varied and pretentious in the Work, and in its treatment throughout displays the most consummate skill. A short Recitative precedes the second part of the Air, which opens with a change of time and key to *B Major, Allegro Maestoso*, 3/4, and a reinforcement to the accompaniment of four *Brasses*, productive of most brilliant effect, and strikingly appropriate to the altered character of the text.—The voice part is remarkable for bold and powerful declamation.

The Chorus—*G Major, Allegro Maestoso*, 4-4—enters with stately grandeur, supported by the whole resources of the Orchestra. A subsequent change of time to *Piu Animato* introduces a fugue led off by Alto. Arpeggios, in the Strings, form a peculiar feature of the accompaniment. The magnificent return to the original subject is produced by an effect thoroughly Mendelssohn—Tenor and Bass reiterate the words, "Be not afraid," supported by *Brasses* in *unison, ff*, and the time is gradually retarded, till the first phrase reappears with the pomp which marked its entrance.

(p) In the Recitative—*G Minor*—the slurred accompaniment in the second part is highly picturesque. The succeeding scene, *A Minor*, is conceived in the loftiest dramatic style, and the construction of the Choral responses is most significant. At first the parts enter successively, as if the replies came from various quarters, and latterly, as the excitement increases, the voices enter together *ff*, as if the people were animated by a common impulse.

In the final Chorus—"Woe to him"—*Allegro Moderato*, 4-4—the frenzy of the multitude finds utterance in wild declamation.—The closing symphony seems to suggest the gradual dispersion of the throng.

ple Israel hath made thee King. But thou, Ahab, hast done evil to provoke Him to anger above all that were before thee: as if it had been a light thing for thee to walk in the sins of Jeroboam. Thou hast made a grove and an altar to Baal, and served him and worshipped him. Thou hast killed the righteous and also taken possession.

And the Lord shall smite all Israel, as a reed is shaken in the water; and He shall give Israel up, and thou shalt know He is the Lord.

1 Kings xiv. 7, 9, 15; xvi. 30-33

THE QUEEN.—Have you not heard he hath prophesied against all Israel?

THE PEOPLE.—We heard it with our ears.

THE QUEEN.—Hath he not prophesied also against the King of Israel?

THE PEOPLE.—We heard it with our ears.

THE QUEEN.—And why hath he spoken in the name of the Lord? Doth Ahab govern the kingdom of Israel while Elijah's power is greater than the king's?

The gods do so to me, and more, if by to-morrow about this time I make not his life as the life of one of them whom he sacrificed at the brook of Kishon!

THE PEOPLE.—He shall perish!

THE QUEEN.—Hath he not destroyed Baal's prophets?

THE PEOPLE.—He shall perish!

THE QUEEN.—Yea, by the sword he destroyed them all!

THE PEOPLE.—He destroyed them all!

THE QUEEN.—He also closed the heavens!

THE PEOPLE.—He also closed the heavens!

THE QUEEN.—And called down famine upon the land!

THE PEOPLE.—And called down famine upon the land!

THE QUEEN.—So go ye forth and seize Elijah, for he is worthy to die; slaughter him! do unto him as he hath done!

24. CHORUS.

THE PEOPLE.—Woe to him, he shall perish; for he closed the heavens! And why hath he spoken in the name of the Lord? Let the guilty prophet perish! He hath spoken falsely against our land and us, as we have heard with our ears. So go ye forth, seize on him! He shall die!

Jer. xxvi. 9, 11; 1 Kings xviii. 10; xix. 2; xxi. 7; Ecclesiasticus xlviii. 2, 3.

25. RECITATIVES (g).—Mr. McMICHAEL and Mr. SCOTT.

OBADIAH.—Man of God, now let my words be precious in thy sight. Thus saith Jezebel: "Elijah is worthy to die." So the mighty gather against thee, and they have prepared a net for thy steps, that they may seize thee, that they may slay thee.

(g) Preceded by connecting Recitatives, the noble Air—*F. Minor, Adagio, 3/4*—excites the most sympathetic emotions. Its pathos, depicted with eloquent brevity in the opening phrase, is deepened by the Violoncello Obligato, and by a change of time to *Molto Allegro Vivace, 4/4*, with the addition to the a accompaniment, of *Woods and Brasses*, the increasing sadness of the Prophet is indicated with great power—a recurrence to the opening subject brings the Air to a close.

Arise, then, and hasten for thy life, to the wilderness journey. The Lord thy God doth go with thee: He will not fail thee. He will not forsake ye. Now begone, and bless me also.

ELIJAH.—Though stricken, they have not grieved! Tarry here, my servant: the Lord be with thee. I journey hence to the wilderness.

2 Kings i. 12; Jer. v. 3; xxvi. 11; Ps. lix. 3; 1 Kings xix. 4; Dent. xxxi. 6;
Exod. xii. 32; Sam. xvii. 37.

26. ARIA.—Mr. SCOTT

ELIJAH.—It is enough, O Lord; now take away my life, for I am not better than my fathers! I desire to live no longer: now let me die, for my days are but vanity!

I have been very jealous for the Lord God of Hosts: for the children of Israel have broken Thy covenant and thrown down Thine altars; and slain Thy prophets with the sword: and I, even I, only am left: and they seek my life, to take it away.

Job vii. 16; 1 Kings xix. 10.

27. RECITATIVE (r).—Mr. McMICHAEL.

See, now he sleepeth beneath a juniper tree in the wilderness: and there the angels of the Lord encamp round about all them that fear Him.

1 Kings xix. 5; Ps. xxxiv. 7.

28. TERZETTO.

Miss SCOTT, Miss ADA CORLETT and Miss ALICE CORLETT.

ANGELS.—Lift thine eyes to the mountains, whence cometh help. Thy help cometh from the Lord, the Maker of heaven and earth. He hath said thy foot shall not be moved: thy Keeper will never slumber.

Ps. cxxi. 1, 3.

29. CHORUS.

ANGELS.—He, watching over Israel, slumbers not nor sleeps. Shouldst thou, walking in grief, languish, He will quicken thee.

Ps. cxxi. 4; cxxxviii. 7.

(r) A single sustained note on the Violoncello, continued from the preceding number, and so suggestive of repose, introduces and forms the only accompaniment to the opening part of the Recitative, the last phrases of which prepare the mind for a scene of entirely altered character.

The Trio—*D Major—Adante con moto*, 2 4—for female voices, unaccompanied—of admirable expression and graceful melody, possesses an inexpressible charm, arising from the combination of voices and the exalted serenity of the Music.

The heavenly strains are continued by Chorus—*D Major—Allegro Mod. rato*, 4 4—in a subject of remarkable beauty, sustained notes on the *Winds*, forming a prominent feature in the accompaniment. The Basses mark the first and third of the bar—a pleasing figure in triplets, for Violins, runs through the whole movement—and a new subject on the words, "Shouldst thou, walking in grief," &c., developed at length and ultimately combined with the opening phrase, display the skill with which the composer adhered to strictness of form without impairing the flow and exquisite beauty of the melody. The interpretation of the movement, with proper feeling and delicacy, is a severe test of Choral training.

30. RECITATIVE (s).—MISS ADA CORLETT.

AN ANGEL.—Arise, Elijah, for thou hast a long journey before thee. Forty days and forty nights shalt thou go, to Horeb, the mount of God.

1 Kings xix 8.

RECITATIVE.—MR. SCOTT.

ELIJAH.—O Lord, I have labored in vain; yea, I have spent my strength for naught!

O that Thou wouldst rend the heavens, that Thou wouldst come down; that the mountains would flow down at Thy presence, to make Thy name known to Thine adversaries, through the wonders of Thy works!

O Lord, why hast Thou made them to err from Thy ways, and hardened their hearts that they do not fear Thee? O that I now might die!

Isa. xlix. 4; lxix. 1, 2; lxiii. 17.

31. ARIA—MISS ADA CORLETT.

THE ANGEL.—O rest in the Lord: wait patiently for Him, and He shall give thee thy heart's desire. Commit thy way unto Him, and trust in Him, and fret not thyself because of evil-doers.

Ps. xxxvii. 1, 7.

32. CHORUS.

ANGELS.—He that shall endure to the end shall be saved.

Matt. xxiv. 13.

33. RECITATIVE (t).—MR. SCOTT.

ELIJAH.—Night falleth round me, O Lord! Be Thou not far from me! hide not Thy face, O Lord, from me; my soul is thirsting for Thee as a thirsty land.

Ps. exliii. 6, 7.

(s) After two Recitatives, angelic consolations are resumed.

The Aria—*C Major, Andantino*, 4-4—is a gem of surpassing beauty, the very simplicity of which appeals at once to the sensibilities of the hearer.

The Chorus—*F Major, Andante, Sostenuto*, 4-4—distinguished by an extraordinary delicacy of light and shade, appropriately concludes a series of movements in the conception of which Mendelssohn stands unrivaled.

(t) The Prophet is now to receive a solemn impression of his own insignificance.—The dramatic continuity accomplished by the opening Recitative, the solemn revelation is described, with highly belittling reverence, in a magnificent chorus, which demands more than ordinary attention.

The entrance of the voices—*E Minor, Allegro Molto*, 4-4—is startling. "Behold! God the Lord passed by!" Then follows a picture of the terrible imagery described in the text. The vocal phrases are short and impetuous; and, notwithstanding the freedom of style necessarily demanded by the subject, we trace in the introduction and management of close imitations, the learning of a profound musician. The accompaniment is a marvel of instrumental coloring. The opening symphony, commencing *pp* with a crescendo to *ff* in the first five bars, produces an electrical effect, and the long-sustained notes for *Winds*, in the succeeding passages, are grandly picturesque. A delicate effect is afterwards produced by voices, unaccompanied, on the words, "But yet the Lord was not in the temptest," beginning in unison *pp*, and breaking into harmony in the last three bars, and the first division of the movement closes with the phrase, "But yet the Lord was not in the fire," declaimed by voices in unison *ff*, on the discord of the diminished ninth, which is left unresolved on the pause.

The key changes to *E Major*, and the "still small voice" is described in passages of marvelous beauty, the wonderful delicacy of which is heightened by such rapid contrast with magnificent declamation.—A few bars after the voices open, the Violins enter with a graceful figure, continued to the end of the movement.

RECITATIVE—Miss HILLARY.

AN ANGEL.—Arise now! get thee without, stand on the mount before the Lord; for there His glory will appear and shine on Thee! Thy face must be veiled, for He draweth near.

I Kings xix. 11.

34. CHORUS.

Behold! God the Lord passed by!
And a mighty wind rent the mountains around, brake in pieces the rocks, brake them before the Lord.

But yet the Lord was not in the tempest.

Behold! God the Lord passed by!

And the sea was upheaved, and the earth was shaken:

But yet the Lord was not in the earthquake.

And after the earthquake there came a fire.

The sea was upheaved, the earth was shaken:

And yet the Lord was not in the fire.

And after the fire there came a still small voice: and in that still voice, onward came the Lord.

I Kings xix. 11, 12.

35. RECITATIVE, QUARTETT and CHORUS (a).

Miss HILLARY, Miss CATHRON, and Misses CORLETT.

Above Him stood the Seraphim, and one cried to another:

Holy, holy, holy is God the Lord—the Lord Sabaoth! Now his glory hath filled all the earth.

Isa. vi. 2, 3.

36. CHORAL RECITATIVE (c).

ANGELS.—Go, return upon thy way! For the Lord yet hath left Him seven thousand in Israel, knees which have not bowed to Baal; go, return upon thy way; thus the Lord commandeth.

I Kings xix. 15, 18.

RECITATIVE—Mr. SCOTT.

ELIJAH.—I go on my way in the strength of the Lord. For Thou art my Lord: and I will suffer for Thy sake. My heart is therefore glad, my glory rejoiceth, and my flesh shall also rest in hope.

Ps. lxxi. 16; xvi. 2, 9.

(a) This majestic number—*C Major, —Adagio, non troppo, 4 4*—is in the highest sense a worthy musical illustration of the sublimity of the scene to which the text relates. Preceded by a short Recitative, the subject is opened in a Quartett of imposing solemnity, which is responded to by full Chorus, *forte*, and afterwards intensified by Quartett and Chorus combined, down to the close of the movement.—The effect produced by the female voices in Quartett, contrasted with the broad declamation of the Chorus, is wonderfully impressive.

(c) A striking Choral Recitative, commencing in unison for Male voices, and peculiarly expressive when the parts break into eight-part harmony, is succeeded by the Recitative and *Arioso—F Major—Andante, Sostenuto, 6 4*.—The melody of the latter is of great beauty, enhanced by a graceful accompaniment for Oboe and Strings.

37. ARIOSO.—Mr. SCOTT.

For the mountains shall depart and the hills be removed; but Thy kindness shall not depart from me, neither shall the covenant of Thy peace be removed.

Isa. liv. 10.

38. CHORUS (1c).

Then did Elijah the prophet break forth like a fire; his words appeared like burning torches. Mighty kings by him were overthrown. He stood on the mount of Sinai, and heard the judgments of the future; and in Horeb, its vengeance.

And when the Lord would take him away to heaven, lo! there came a fiery chariot with fiery horses; he went by a whirlwind to heaven.

2 Kings ii. 1. 11.

39. ARIA (x).—Mr. McMICHAEL.

Then shall the righteous shine forth as the sun in their heavenly Father's realm. Joy on their head shall be for everlasting, and all sorrow and mourning shall flee away for ever.

Matt. xiii. 43; Isa. li. 11.

40. RECITATIVE (y).—Miss. HILLARY.

Behold, God hath sent Elijah the prophet, before the coming of the great and dreadful day of the Lord. And he shall turn the heart of the fathers to the children, and the heart of the children unto their fathers; lest the Lord shall come and smite the earth with a curse.

Mal. iv. 5. 6.

41. CHORUS.

But the Lord from the north hath raised one, who from the rising of the sun shall call upon His name and come on princes.

Behold my servant and mine elect, in whom my soul delighteth! On him the Spirit of God shall rest: the spirit of wisdom and understanding, the spirit of might and of counsel, the spirit of knowledge and the fear of the Lord.

Isa. xli. 25; xliii. 1; xi. 2.

(1c) *F Minor—Moderato Maestoso*, 4-4—massive in its declamation, and of surpassing power in descriptive effect. The splendid passage, "Mighty kings by him were overthrown," and the prominent features of the accompaniment—syncopations for Violins, and a fine bold figure for Basses—claim special attention; as also the musical imitations commencing on the words, "Lo! there came a fiery chariot," combined with a highly suggestive figure, in triplets, for the Strings. The vocal phrase is intensified by repetition in various keys, till the movement reaches the climax, on the words, "He went by a whirlwind to heaven," and ends, for voices in unison, with amazing power.

(x) The immense popularity of this Air—*A Flat Major—Andante*, 4-4—is in itself a tribute to the ravishing beauty of the melody. The introduction of alto and tenor Trombones, *pp*, in the accompaniment, is noticeable as a proof of Mendelssohn's fine appreciation of the effect of the soft tones produced on these instruments.

The appropriate assignment of the Bass voice to the principal character renders it impossible to give prominence to the Tenor; but of the two great Tenor songs in the Work, the present is unquestionably the best.

(y) The prophetic subject of the Recitative is continued by Chorus—*D Major, Andante, con moto*, 4-4—which opens impressively by Tenor and Bass; and the treatment of the whole movement, characterized by breadth of harmony and vigorous declamation, is strongly impregnated with the style of Handel.

Thus saith the Lord: "I have raised one from the north who from the rising on my name shall call."

QUARTETT (2).—Miss HILLARY, Miss CORLETT, Mr. McMICHAEL and
Mr. SCOTT.

O! come every one that thirsteth, O come to the waters: come unto Him; O hear, and your souls shall live for ever.

Isa. iv. 1, 3.

42. CHORUS (*aa*).

And then shall your light break forth as the light of the morning breaketh; and your health shall speedily spring forth then; and the glory of the Lord ever shall reward you.

Lord, our Creator, how excellent Thy name is in all the nations: Thou fillest heaven with Thy glory.

Amen.

Isa. lviii. 8; Ps. viii. 1.

(2) A modulation in the accompaniment of the preceding number leads into the striking Quartett—*B Flat Major*,—*Andante Sostenuto*, 4-4—of pleasing freshness and purity.

(*aa*) The finale—*D Major*—*Andante Maestoso*, 4-4—preluded by an arpeggio passage for Strings, enters with thrilling effect; and the succeeding phrases—wonderfully impressive—are elaborated with great power till a cadence on the *Dominant* introduces a fugue, with a bold and spirited subject, every bar of which, down to the magnificent closing cadence, is distinguished by profound learning and consummate skill.

And thus the composer consecrates the noble offspring of his inspired genius in fitting strains of Praise to the "Almighty Giver."

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